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HARVARD UNIVERSITY

LIBRARY OF THE SCHOOLS OF
LANDSCAPE ARCHITECTURE
AND
CITY PLANNING

Selections from

OBSERVATIONS ON MODERN GARDENING

by

Thomas Whately

London
1801

5543
cop. 4

INTRODUCTION

I. Gardening, in the perfection to which it has been in England, is entitled to a place of considerable rank oral arts. It is as superior to landskip painting, as a a representation: it is an exertion of fancy, a subject and being released now from the restraints of regularity beyond the purposes of domestic convenience, the most be most simple, the most noble scenes of nature are all with ince: for it is no longer confined to the sopts from whi its name, but regulates also the disposition and embelli park, a farm, or a riding; and the business of a gardene and to apply whatever is great, elegant or characteristi them; to discover and to shew all the advantages of the which he is employed; to supply its defects, to correct and to improve its beauties. For these operations, the nature are still his only materials. His first enquiry, must be into the means by which those effects are attain which he is to produce; and into those properties in the nature, which should determine him in the choice and arr them.

Nature, always simple, employs but four materials in the of her scenes, ground, wood, water, and rocks. The cult nature has introduced a fifth species, the buildings req the accommodation of men. Each of these again admit of their figure, dimensions, colour, and situation. Every composed of these parts only; every beauty in a landskip the application of their several varieties.

OF GROUND.

II. The shape of ground must be either a convex, a c plane; in terms less technical called a swell, a hollow, By combinations of these are formed all the irregulariti ground is capable; and the beauty of it depends on the d proportions in which they are blended.

Both the convex and the concave are forms in themselv variety than a plane: either of them may therefore be a greater extent than can be allowed to the other; but le therefore totally inadmissible. The preference unjustly in the old gardens, where they prevailed almost in exclu other form, has raised a prejudice against them. It is reckoned an excellence in a piece of made ground, that e part of it is uneven; but then it wants one of the three of ground, which may sometimes be intermixed with the ot gentle concave declivity falls and spreads easily on a channels between several swells degenerate into mere gut

breadth be not given to the bottoms by flattening them; i
other instances, small portions of an inclined or horizo
may be introduced into an irregular composition. Care o
taken to keep them down as subordinate parts and not to
to become principal.

There are, however, occasions on which a plane may be
hanging level often produces effects not otherwise attai
large dead flat, indeed, raises no other idea than that
the eye finds no amusement, no repose, on such a level:
unless timely relieved by an adequate termination; and t
of that termination will compensate for its distance. A
plain, at the foot of a mountain, is less tedious than o
less compass, surrounded only by hillocks. A flat there
considerable extent may be hazarded in a garden, provide
aries also be considerable in proportion; and if, in add
importance, they become still more interesting by their
the facility and distinctness with which they are seen o
makes the whole an agreeable composition. The greatness
beauty of the boundary are not, however, alone sufficien
of it is of still more consequence. A continued range o
lest wood, or the finest hill, would not cure the insipi
flat: a less important, a less pleasing boundary, would
ectual, if it traced a more varied outline; if it advanc
boldly forward, sometimes retired into deep recesses; br
sides into parts, and marked even the plain itself with

At Moor Park*, on the back front of the house, is a l
thirty acres, absolutely flat; with falls below it on on
heights above it on the other. The rising ground is div
three great parts, each so distinct and so different, as

*Sir William Temple's Desctiption of the Garden at Moor
Seat of Sir Laurence Dundass, near Hickmansworth, in He
"The perfectest figure of a garden I ever saw, either at
broad, was that of Moor Park in Hertfordshire, when I fi
thirty years ago. It was made by the Countess of Bedfor
amongst the greatest wits of her time, and celebrated by
and with very great care, excellent contrivance, and muc
greater sums may be thrown away without effect or honour
sense in proportion to money, or if nature be not follow
take to be the great rule in this, and perhaps in every
as far as the conduct not only of our lives, but our gove
shall see how natural that admired garden was.)
"Because I take* the garden I have named to have been in
the most beautiful and perfect, at least in the figure a
that I have ever seen, I will describe it for a model to
meet with such a situation, and are above the regards of

*This garden seems to have been made after the plan laid
Bacon, in his 46th essay, to which, that I may not multi
I will refer the reader.

breadth be not less than the bottom [illegible]
other instrument, will [illegible]
may be introduced in [illegible]
tion to keep [illegible]
to base a principal.

There are, [illegible]
weighing [illegible]
large coal [illegible]
eye flies [illegible]
a tiny [illegible]
that to [illegible]
Lin, et [illegible]
I go home, [illegible]
[illegible]
[illegible]
[

It lies on the side of a hill, upon which the house stan very steep. The length of the house, where the best roo most use or pleasure are, lies upon the breadth of the g great parlour opens into the middle of a terras gravel-w even with it, and which may lie, as I remember, about th paces long, and broad in proportion; the border set with laurels and at large distances, which have the beauty of out of flower and fruit. From this walk are three desce stone steps, in the middle and at each end, into a very This is divided into quarters by gravel-walks, and adorn fountains and eight statues in the several quarters. At the terras-walk are two summer-houses, and the sides of are ranged with two large cloisters open to the garden, of stone, and ending with two other summer-houses even w ters, which are paved with stone, and designed for walks there being none other in the whole parterre. Over thes are two terrasses covered with lead, and fenced with bal the passage into these airy walks is out of the two summ the end of the first terras-walk. The cloister facing t covered with vines, and would have been proper for an or and the other for myrtles or other more common greens, a doubt not, been cast for that purpose, if this piece of been then in as much vogue as it is now.

"From the middle of this parterre is a descent by many s each side of a grotto that lies between them, covered wi flat, into the lower garden, which is all fruit-trees ra several quarters of a wilderness which is very shady; th are all green, the grotto embellished with figures of sh fountains, and water-works. If the hill had not ended w garden, and the wall were not bounded by a common way th the park, they might have added a third quarter of all g this want is supplied by a garden on the other side the is all of that sort, very wild, shady, and adorned with work and fountains.

"This was Moor Park, when I was acquainted with it, and place, I think, that I have ever seen in my life, either since, at home or abroad." Vide the late Earl of Orford dening.

effect of several hills. That nearest to the house shelves an open grove of noble trees, which hand on the declivity, beyond it on the plain. The next is a large hill, pressing covered with wood from the top to the bottom. The third is with a thicket falling down the steepest part, which makes still more precipitate: but the rest of the slope is bare; is crowned with wood, and towards the bottom is a little gr These heights, thus finely characterised in themselves, are tinguished by their appendages. The small, compact groupe but still on the descent, of the further hill, is contrasted straggling clump, some way out upon the lawn, before the mi Between this and the first hill, under two or three trees w opening, is seen to great advantage a winding glade, which them, and marks the separation. This deep recess, the diffi to which the hills advance, the contrast in their forms, ar paniments, cast the plain on this side into a most beautifu other side and the end were originally the flat edge of a d harsh, offensive termination; but it is now broken by sever not diminutive in size, and considerable by the fine clumps tinguish them. They recede one beyond another, and the out greeably amongst them. They do more than conceal the sharp edge; they convert a deformity into a beauty, and greatly d the embellishment of this most lovely scene; a scene howev the flat is principal; and yet a more varied, a more beauti can hardly be desired in a garden.*

---

*One of the first gardens planted in this simple though sti style, was my father's at Houghton. It was laid out by Mr. imitator of Bridgman. It contains three-and-twenty acres, a considerable portion.

I call a sunk fence the leading step, for these reasons. was this simple enchantment made, than levelling, mowing, followed. The contiguous ground of the park without the su to be harmonized with the lawn within; and the garden in it to be set free from its prim regularity, that it might asso wilder country without. The sunk fence ascertained the spe but that it might not draw too obvious a line of distinctio neat and the rude, the contiguous out-lying parts came to h a kind of general design: and when nature was taken into th improvements, every step that was made pointed out new beau inspired new ideas. At that moment appeared Kent, painter the charms of landskip, bold and opionative enough to dare and born with a genius to strike out a great system from th imperfect essays. He leaped the fence, and saw that all na garden. He felt the delicious contrast of hill and va ley ceptibly into each other, tasted the beauty of the gentle s cave scoop, and remarked how loose groves crowned an easy s happy ornament, and while they called in the distant view l graceful stems, removed and extended the perspective by d l son.

Thus the pencil of his imagination bestowed all the arts the fences he handled. The great principles on which he wo pective, and light and shade. Groupes of trees broke too t too extensive a lawn; evergreens and woods were opposed to the champain, and where the view was less fortunate, or so as to be beheld at once, he blotted out some parts by thic divide it into variety, or to make the richest scene more s reserving it to a farther advance of the spectator's step. ing favourite objects, and veiling deformities by screens

ing favourite objects, and veiling deformities by certains of pla
reserving it to a further advance of the spectator's step. Thus
divide it into variety, or to make the richest scene more enchan
be beheld at once, by plotted out to a perts by thick
too extensive a lawn; avenues and walks were opposed to
the champain, and where the view was [illegible], or
[illegible] with wood, [illegible] in a little [illegible]
[illegible] by their [illegible]. [illegible]
[illegible] still on the [illegible], or the [illegible],
[illegible] clump, [illegible]
[illegible] and walks to [illegible].
[illegible] for the hills [illegible]
[illegible], easy to [illegible]
[illegible] and to [illegible]
[illegible], offensive [illegible]
[illegible] in el[illegible]
[illegible] a[illegible]
[illegible] reasonable [illegible].
[illegible] they convert [illegible]
[illegible] objection[illegible]
[illegible] that is [illegible]

[illegible] of the first [illegible]
[illegible], many [illegible]
[illegible] of Trigg's.
considerable position.
I call a walk [illegible] to
[illegible] this also [illegible]
allowed. The [illegible]
to be [illegible]
to be set [illegible]
[illegible] manner.
that it is not [illegible]
[illegible] and the Inn, [illegible]
[illegible] of general [illegible]
[illegible], [illegible]
[illegible] a hill.
[illegible] of [illegible], hall and [illegible]
[illegible] born with a relish to [illegible]
[illegible] perfect easye. [illegible]
[illegible]. He left the delicious [illegible]
[illegible]ly into other, [illegible]
[illegible] scoop, and [illegible]
[illegible] ornament, [illegible]
[illegible] steps, [illegible]
[illegible].

Thus the pencil of Nature [illegible]
the terrace [illegible].
positive, and it [illegible]. [illegible]
too extensive a lawn; avenues and walks were opposed to
the champain, and where the view was [illegible], or
as to be beheld at once, by plotted out to a parts by thick
divide it into variety, or to make the richest scene more enchan
reserving it to a further advance of the spectator's step. Thus
ing favourite objects, and veiling deformities by certains of pla

sometimes allowing the rudest waste to add its soil to the
tre, he realized the compositions of the greatest masters i
here objects were wanting to animate his horizon, his tast
chitect could bestow immediate termination. His buildings,
his temples, were more the works of his pencil than of his
We owe the restoration of Greece, and the diffusion of arch
his skill in landskip.

But of all the beauties he added to the face of this beau
none surpassed his management of water. Adieu to canals, c
and cascades tumbling down marble steps that last absurd me
Italian and French villas. The rossed elevation of catarac
The gentle stream was taught to serpentize seemingly at its
where discontinued by different levels, its course appeared
led by thickets properly interspersed, and glittered again
where it might be supposed naturally to arrive. Its border
but preserved their waving irregularity. A few trees scatt
there on its edges sprinkled the tame bank that accompanied
and when it disappeared among the hills, shades descending
heights leaned towards its progress and framed the distant
light under which it was lost, as it turned aside to either
blue horizon.

Thus dealing in none but the colours of nature, and catch
favourable features, men saw a new creation opening before
The living landskip was chastened or polished, not transfor
was given to the forms of trees; they extended their branch
and where any eminent oak, or master beech had escaped main
vived the forest, bush and bramble was removed, and all its
restored to distinguish and shade the plain. Where the uni
of an ancient wood extended wide its undulating canopy, and
able in its darkness, Kent thinned the foremost ranks, and
many detached and scattered trees, as softened the approach
and blended a chequered light with the thus lengthened shad
maining columns. Vide the late Earl of Orford on Modern Ga

III. A plain is not, however, in itself interesting; an
deviation from the uniformity of its surface, changes its n
long as it remains a flat, it depends on the objects around
variety and all its beauty; but convex and concave forms ar
pleasingnd the number of degrees and combinations into whic
cast is infinite: those forms only in each which are perfec
must be avoided; a semicircle can never be tolerable: small
large circles blended together; or lines gently curved, whi
parts of any circle; a hollow sinking but little below a le
very much flattened at the top; are commonly the most agree

In ground which lies beautifully, the concave will gener
within the same compass it shews more surface than a swell;
of the latter are not visible at the same time, except in s
situations; but it is only in a few particular situations t
of a hollow is concealed; earth seems to have been accumula
the one, and taken away to sink the other. The concave, t
appears the lighter, and for the most part it is the more
even the slopes of a swell can hardly be brought down, unle

In proportion as it is artificial, and within the same compass it shows
of the latter may be [illegible] it is more
ations; but it is by no means
e one, and before one can [illegible] of it. [illegible]
even the slopes of a small ice [illegible]

It lies on the side of a hill, [illegible]
very steep. [illegible]
most use or pleasure [illegible]
great part [illegible]
even with [illegible]
paces long [illegible]
laurels and [illegible]
out of flow[illegible]
[illegible]
This is div[illegible]
fountains [illegible]
the terrace [illegible]
[illegible]
of stone, [illegible]
tern, [illegible]
there [illegible]
[illegible]
the [illegible]
the end of [illegible]
covered with [illegible]
and the other [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
"This was [illegible]
[illegible]
[illegible]
[illegible]

and then into hollows, to take off from the heaviness of the
are, however, situations where the convex form should be pr
hollow just below the brow of a hill reduces it to a narrow
has a poor meagre appearance; and an abrupt fall will neve
wit a concave form immediately above it; a sharp edge divi
to connect them, that edge must be rounded, or at least fal
is, in fact, to interpose a convex or a level.

IV. In made ground, the connection is, perhaps, the pri
sideration. A swell which wants it is but a heap; a hollow
and both appear artificial; the one seems placed upon a sur
it does not belong; the other dug into it. On the great sc
indeed, either may be so considerable in itself, as to make
to any other almost a matter of indifference; but on the sm
of a garden, if the parts are disjointed, the effect of a wh
and the union of all is not more than sufficient to preserve
greatness and importance, to spots which must be varied, and
soacious. Little inequalities are besides in nature usually
together; all lines of separation have, in a course of time,
up; and therefore, when in made ground they are left open,
appears artificial.

Even where artifice is avowed, a breach in the connectio
eye. The use of a fosse is merely to provide a fence, witho
ing the view. To blend the garden with the country is no p
idea; the cattle, the objects, the culture, without the sunk
discordant to all within, and keep up the division. A fosse
most polished lawn to a corn-field, a road, or a common, th
the very point of separation. It may be made on purpose to
which cannot, or ought not to be in the garden; as a church,
a neighbouring gentleman's seat, a town, or a village; and
sciousness of the existence can reconcile us to the sight o
The most obvious disguise is to keep the hither above the f
all the way; so that the latter may be seen at a competent
this alone is not always sufficient; for a division appears,
formly continued line, however faint, discernible; that lin
must be broken; low but extended hillocks may sometimes int
the shape on one side may be continued, across the sunk fen
other; as when the ground sinks in the field, by beginning
in the garden. Trees too without, connected with those wit
ing part of a clump or a grove there, will frequently oblit
trace of an interruption. By such or other means, the line
should be, hid or disguised; not for the purpose of deceptio
all is done we are seldom deceived) but to preserve the con
entire.

If, where no union is intended, a line of separation is
it must be disgusting, when it breaks the connection betwee
parts of the same piece of ground. That connection depends
ion of each part to those about it, and on the relation of
the whole. To complete the former, such shapes should be c
most readily unite; and the actual division between them s
xiously concealed. If a swell descends upon a level; if a

effect of seven ul hills. That proved to the house whether my or
an open grove of noble trees, hig[illegible] ity, and adv[illegible]
beyond it on the plain. [illegible]
covered with wo[illegible]. [illegible] hold their
ith a thicket [illegible]
still more precipi[illegible]
is crowned with [illegible]
These heights, [illegible]
tains planed by [illegible]
but still on [illegible]
[illegible] glimpse [illegible]
[illegible]n this [illegible]
coming, in [illegible]
[illegible], and [illegible]
to y lot I [illegible]
ri ionte, [illegible]
[illegible] also [illegible]
[illegible], other [illegible]
not distinguish [illegible]
tiful [illegible]
[illegible] and [illegible]
else; [illegible]
his [illegible]
the flat [illegible]
[illegible] and [illegible]

[illegible] of [illegible]
[illegible], wa[illegible]
[illegible]ction of [illegible]
a comfortable [illegible].

I will [illegible]
[illegible] this el[illegible]
followed. [illegible]
to be far [illegible]
[illegible]
[illegible]
[illegible]
but that it [illegible]
meet and the [illegible]
[illegible]kind of remark [illegible]
[illegible]
[illegible]
[illegible]
[illegible] with [illegible]
[illegible] present [illegible]
[illegible]man. [illegible]
[illegible]ly [illegible]
[illegible] room, [illegible]
[illegible]ry comment.
[illegible]ful steam[illegible]
[illegible]
[illegible] the ranch [illegible]
[illegible] towards [illegible]
[illegible]tive, and [illegible]
too attentive a [illegible]
the champion, [illegible]
[illegible] to be help[illegible]
[illegible]vils it into work[illegible]
[illegible]serving it to a [illegible]
[illegible] favourite of [illegible]

he course of the descent. These powers are of use in the la
here the several great parts often lie in several directions
hey are thereby too strongly contrasted, or led towards poin
idely asunder, every art should be exerted to bring them nea
o assimilate, and to connect them. As scenes encrease in ex
become more impatient of controul: they are not only less man
ut ought to be less restrained; they require more variety an
ut still the same principles are applicable to the least, an
greatest, though not with equal severity: neither ought to be
pieces; and though a small neglect, which would distract the
not disturb the other, yet a total disregard of all the princ
nion, is alike productive of confusion in both.

VI. The style also of every part must be accommodated to
ter of the whole: for every piece of ground is distinguished
properties: it is either tame or bold; gentle or rude; contin
broken; and if any variety, inconsistent with those properti
truded, it has no other effect than to weaken one idea, witho
another. The insipidity of a flat is not taken away by a few
hillocks; a continuation of uneven ground can alone give the
equality. A large, deep abrupt break, among easy swells and
seems at the best but a piece left unfinished, and which ough
been softened: it is not more natural, because it is more rud
forms both the one and the other, but seldom mixes them toget
the other hand, a small fine polished form, in the midst of r
hapen ground, though more elegant than all about it, is gener
better than a patch, itself disgraced, and disfiguring the sc
thousand instances might be adduced to shew, that the prevail
ought to pervade every part, so far at least indispensably as
whatever distracts it; and as much further as possible to acc
character of the ground to that of the scene it belongs to.

On the same principle, the proportion of the parts may oft
justed; for though their size must be very much governed by t
of the place; and a feature which would fill up a small spot,
lost in a large one: though there are forms of a particular c
appear to advantage only within certain dimensions, and ought
fore to be applied, where they have not room enough, or where
occupy more space than becomes them; yet independent of these
tions, a character of greatness belongs to some scenes, which
measured by their extent, but raised by other properties, so
by the proportional largeness of its parts. On the contrary,
ance characterises the spot, the parts should not only be sma
diversified besides with subordinate inequalities, and little
touches every where scattered about them. Striking effects,
impressions, whatever seems to require effort, disturbs the
a scene intended to amuse and to please.

In other instances, similar considerations will determine
number than the proportion of the parts. A place may be dist
by its simplicity, which many divisions would destroy; anothe
without any pretensions to elegance, may be remarkable for an
of richness: a multiplicity of objects will give that appearan
number of parts in the ground will contribute to the profusio
of gaiety is improved by the same means; the objects and the
differ in style, but they must be numerous in both. Sameness
the purest simplicity can at the most render a place composed
parts placid; the sublimest ideas only make it striking; it i

tion of its brow. An attempt to break it a little inclose it. Incon-
tural; they seem separate in ground, artificially put on
tended effect may indeed be produced by a large knole decaying
e places lower than in ol ers, an ... several points into
ill. The same end may be obtained by ... channel or hol-
ride upwards, till it cut the ... line; or by bringing the
forward in one place, and ... ; or by forming
condary ridge a little way down ... and continuing ... and above
t to a different, though not opposite ... to the natural descent.
r of these expedients will ... ation of ... ron the
t; but a grantor would be unreasonably ... , if he grant more
vide the line into equal parts; ... ly ... ined,
it removing the former; for ... ty of ... ion
rtificse; and artifice detected, no layer ... ive. ... ives
d inadvertently join the two on paper, and ... ed
world be restored.

... Whatever break be chosen, ... ion of it ... to oblige to
line which is to be broken. ... ly ... ; but if it be oblique,
e is no contract between the ... ; it ... ;
le it di inishes the part on one ... e, it enlarges that on the other.
lel lines are liable to the ... objection as lines ... :
... non by itself be the perfect line of beauty, yet if the contra-
d, they form a shape between ... , which pleases ... the
principle, for a will not ... be interrupted ... parts
than their occasional merit, in contrast ... with them.
... each sets off the other; and ... they ... one
tion than if they had been ... beautiful, ... ter.

... reason why ... comes are seldom ... , ... ,
... ad of any variation, they allow of few, ... -
... te. ... may be placed by the number of ... ,
... ok only by the form of the last. ... ,
... er and bolder scenes of ... , especially ...
...sage of many ... ; ...
... ion several rising ... ; ...
... above a slanting ... ; and (except in ...
... a modern rural ... ; ...
...ose) a close affinity ... ; ...
... behind one another, ... ,

... The application of ... to ... ; ...
...ter scenes of nature, ... ; ...
...ll be made, before the other ... ,
...r, rocks and buildings, ... ,
...ls which have been given, ... ,
...tely applicable to ground ... ;
... re they are only ... ; ...
...ction; very few ... , ... ,
...n. Many of the above ... ,
... further from our reach, ... ;
...ose parts which are in our power to show, or to conceal, ...
...ter. But in conveying these to the mind, a question, ...
...n once been alluded to, ... may be used in ... ; ...
...ter ... to literature with ... ;

... more so exact novelty, the reader our taste will be ... .

it does not rise quite to a plot, [illegible]
a blemish. Whether a [illegible]
with of this be emergin- ca[illegible]
the spot. It certainly [illegible]
ical hill is the most st[illegible]
ge strange, more fantastic, t[illegible]
; and together they suit the [illegible]
ave dallied to brim dis[illegible]
ished many hills number, i[illegible]
ons often may when the [illegible]
er; but they appear, only to [illegible]
its their efforts, just in ti[illegible]
ch also runs through the [illegible]
ir effect, when rapt on[illegible]
ually laid. They there went [illegible]
ose; that really which [illegible]
ples; but they were not [illegible]

I. To determine choice to [illegible]
ning observations. [illegible]
ad will be applicable else, [illegible]
to other conditions prove [illegible]
more obvious than in [illegible].
con; the subject may [illegible]
hat subject to observe, [illegible]
y sometimes be produced by most [illegible]
and itself: a tedious [illegible]
unusual for this purpose to [illegible]
if they are small and numer[illegible]
al number of those collected into
the line into very unequal [illegible]
a idea of relations with more [illegible]
them together, if ors be [illegible]
ce to each other. [illegible]
e dies transfix into [illegible]
ch, the body of the [illegible]
ivial; even the impossibilities [illegible]
a continuation of surface [illegible]
ther hand, be in a measure related [illegible]
ed, be [illegible] towards [illegible]
cesses. As artificial ranks of [illegible]
obtained by placing a few trees in [illegible], bolder
nearly point out its way; [illegible] it, they will
the ground, and at last the tall; [illegible]
then divert the natural tendency; [illegible]
air direction, and they will [illegible]
ree, or continue the [illegible]
[illegible] more complications, [illegible] little importance.
ich would sometimes escape observation [illegible] of a line of trees [illegible]
n the edge of an abrupt fall, [illegible] all importance. It
[illegible] view may be lost; [illegible], in [illegible]
ten, very material purpose [illegible].

XII. In these instances, the ground is the principal conside but previous to any enquiry into the greater effects of wood whe itself an object, an examination of the characteristic differenc trees and shrubs is neces ary. I do not mean botanical distinct mean apparent, not essential varieties; and these must be obvieu siderable, to merit regard in the disposition of the objects the tinguish.

Trees and shrubs are of different shapes, greens, and grwoths

The varieties in their shapes may be reduced to the following

Some thick with branches and foliage have almost an appearanc solidity, as the beech and the elm, the lilac and seringa. Othe boughs and of leaves seem light and airy, as the ash and the arb common arbor vitae, and the tamarisk.

There is a mean betwixt the two extremes, very distinguishabl both, as in the bladder-nut, and the ashen-leaved maple.

They may again be divided into those whose branches begin fro ground, and those which shoot up in a stem before their branches Trees which have some, not much clear stem, as several of the fi belong to the former class; but a very short stem will rank a sh as the althaea, in the latter.

Of those whose branches begin from the ground, some rise in a figure, as the larch, the cedar of Lebanon, and the holly. Some out in the middle of their growth, and diminish at both ends, as mouth pine, the mountain ash, and the lilac: and some are irregu bushy from the top to the bottom, as the evergreen oak, the Virg cedar, and Guelder rose.

There is a great difference between one whose base is very la anot'er whose base is very small, in proportion to its height: t of Lebanon, and the cypress, are instances of such a difference; both the branches begin from the ground.

The heads of those which shoot up into a stem before their br gin, sometimes are slender cones, as of many firs: sometimes are cones, as of the horse-chestnut; sometimes they are round, as of pine, and most sorts of fruit trees; and sometimes irregular, as elm. Of this last kind there are many considerable varieties.

The granches of some grow horizontally, as of the oak. In ot tend upwards, as in the lamond, and in several sorts of broom, a willows. In others they fall, as in the lime, and the acacia; a of these last they incline obliquely, as in many of the firs; in they hang directly down, as in the weeping willow.

These are the mostobvious great distinctions in the shapes of shrubs. The differences betw:en shades of green cannot be so co ble; but these also will be found well deserving of attention.

*Perhaps their are few, if any, which do not put forth branches bottom; but in some, the lower branch:s are, from various circum

OF ...OD.

XII. In those instance..., the ... provious to any ...
... an object, an ex...
... and shrubs in mosses etc. ...
... apparent, not ess...
...ble, to insert ...
...ian.

...s and shrubs are of ...

...y friction in their ...

...one thick with branches ...
...ity, as the beech and ...
...ns and leaves ...
...an arbor vitæ, and the ...

...ium is a moss betwixt ...
...s, as in the bi...ter-nut, ...

...ay may again be divid... ...
...nd, and those which shoot ...
...se which have cone, not ...
...long to the former class; ...
...the although, in the latter.

...f those who ... branches ...
...ico, as the larch, the ...
...in the middle of their ...
...tin pine, the mountain ...
...y from the top to the bottom, ...
...t, and weeper rose.

...here is a great difference ...
...I would here ... ...
Lebanon, and the ..., ...
...n the branches, be in front ...

...The people ... for about ...
..., no other ... or con...
..., as ... the ... open; but ...
..., and ... not ...
... or ... from ...

...is true ... new ...
...ilvania, as in the ...
...lows. In others ... leaf, as in the ...
...the ... from ... the ...
...by ... closely ..., ... will ...

...These are the ... varieties ...
...ties. The ... ... of ...
...; but these also will ... from ... if ... on.
...change their ..., ... do not ... with ...
...ston; but in ..., ... their ...
...ostly ...

OF GOD.

XII. In those instance, the power in question
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ese and shrubs are of
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one third with bramble
lity, as the beech
ns and leaves as
on arbor vitæ, and the

is a moan between
, as in the fir-mut
may again be divided
nd, and those which
se which have come, not
ferior to the former class; but a very
the althaea, in the Instep.

Those who bramble
re, as the larch,
in the middle of
ain, the mountain
y from the top to the
t, and Chelder rose.

There is a great
I whose head is very
lebanon, and the cypress,
th the branches be in

the herbs or roots
, to
s, as the
s, and
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flowers. In
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directly down, in

There are the
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ut these also will be found
nature their era
ctor, but in rose
essarily

have shot up into a star before their number began.

One are of a dark green, as the [illegible], and the yew; a light green, as the lime and the larch; [illegible] with [illegible], as the Virginian cedar; some of a [illegible] with yellow, and the same tree; and so of a [illegible] with yellow, n-leaved maple, and the Chinese arbor vitæ. The variegated [illegible] are generally entitled to be [illegible], or they [illegible] the strong tincture of the one or [illegible] colour.

Other considerations concerning colour [illegible] ornament only in two great distinctions: those in [illegible] the trees and shrubs keep their; [illegible] too obscure and as important in their [illegible]; [illegible] serve mentioning. Every gradation, [illegible] ty, has, in certain situations, a [illegible]: it [illegible] vide them into classes.

III. One principal use in [illegible] those distinctions is to point out the stores whence [illegible] can be [illegible] ment, and the causes by which [illegible] ". Those which differ [illegible] ge, of green, of growth, though they are in every [illegible] ficiently distinguished for the purposes of variety: if they or three they become contrasts; if in all, they are opposite. [illegible] form groups well together. But these are [illegible] most distant may be reconciled: the upright [illegible] very ill with the trailing boughs of the weeping willow; but [illegible] filled with other trees, in figure between the two extremes, [illegible] not improperly in the same plantation. Those, of the [illegible], which are of one character, and are distinguished only [illegible] riation mark, is strongly or faintly [illegible] upon each, as [illegible] and a birch, an ascent and a level, will [illegible], though in [illegible], form a beautiful mass; in a lofty [illegible] with [illegible]; and still finer groups may often be produced by [illegible] uniformity into contrast.

Occasions to alter the effects of particular shapes in certain [illegible] not [illegible] so frequently occur, that a further illustration of [illegible] would be [illegible]. But there are beauties in trees, [illegible] in simple, still more minute variations, in the turn of the [illegible] in the form and the size of the foliage, which [illegible] observe attention. Even the textures of the [illegible] very different appearances; some have a reclining, some an erect [illegible] ion they are more or less proper for several purposes: on a [illegible] may useful at times to advise the [illegible] the plantation. In all those inferior varieties are below [illegible] the connoisseur of great effects: they are of consequence [illegible] plantation is near to the sight; where it strike a more accurate [illegible] the place of a walk: and in a shrubbery, which is naturally [illegible], both in style and in extent, they should be anxiously sor-

From these combinations, the agreements between particular t
be known. A light green may be next either to a yellow or a br
and a brown to a dark green; all in considerable quantities; ar
rim of dark green may border on a red or a light green. Furthe
vations will shew, that the yellow and the white gr ens connect
but that large quantities of the light, the yellow, or the whit
do not mix well with a large quantity also of the dark green; a
to form a pleasing mass, either the dark green must be reduced
edging, or a brown, or an intermediate green must be interposed
the red, the brown, and the intermediate greens agree among the
and that either of them may be joined to any other tint; but th
red green will bear a larger quantity of the light than of the
near it; nor does it seem so proper a mixture with the white gr
with the rest.

In massing these tints, an attention must be constantly kept
their forms, that they do not lie in large stripes one beyond a
but that either they be quite intermingled, or, which is genera
pleasing, that considerable pieces of different tints, each a b
figure, be, in different proportions, placed near together. Ex
in the shapes must not be attempted, for it cannot be preserved
the great outlines be well drawn, little variations, afterwards
ed by the growth of the plants, will not spoil them.

XV. A small thicket is generally most agreeable, when it is
mass of well-mixed greens: that mass gives to the whole a unity
can by no means be so perfectly expressed. When more than one
ary for the extent of the plantation, still if they are not too
trasted, if the gradations from one to another are easy, the un
not broken by the variety.

While the union of tints is productive of pleasing effects,
effects may, on the other hand, be sometimes, produced by their
agreements. Opposites, such, for instance, as the dark and lig
in large quantities close together, break to pieces the surface
which they meet; and an outline which cannot be sufficiently va
form, may be in appearance, by the management of its shades. T
opposition of tints is a break in a continued line: the depth o
may be deepened by darkening the greens as they retire. A tree
stands out from a plantation may be separated by its tint as mu
its position. The appearance of solidity or airiness in plants
not solely on the thickness or thinness, but partly on the colo
the leaves. Clumps at a distance may be rendered more or less
by their greens; and the fine effect of a dark green tree, or g
trees, with nothing behind it but the splendor of a morning, or
of an evening sky, cannot be unknown to any who was ever deligh
a picture of Claude, or with the more beautiful originals in na

Another effect attainable by the aid of the different tints,
founded on the first principles of perspective. Objects grow f
they retire from the eye; a detached clump, or a single tree of
lighter greens, will, therefore, seem farther off than one equi
of a darker hue; and a regular gradation from one tint to anot
alter the apparent length of a continued plantation, according
dark or the light greens begin the gradation. In a straight li
is obvious; in a broken one, the fallacy in the appearance is s
detected, only because the real extent is generally unknown; bu

periments will support the principle, if they are made on plant not very small, nor too close to the eye: the several parts may be shortened or lengthened, and the variety of the outline impr by a judicious arrangement of greens.

XVI. Other effects arising from mixtures of greens will occ ally present themselves in the disposition of wood, which is th consideration. Wood, as a general term, comprehends all trees shrubs in whatever disposition; but it is specifically applied more limited sense, and in that sense I shall now use it.

Every plantation must be either a wood, a grove, a clump, or tree.

A wood is composed both of trees and underwood, covering a c able space. A grove consists of trees without underwood; a clu differs from either only in extent; it may be either close or o close, it is sometimes called a thicket; when open, a groupe of but both are equally clumps, whatever be the shape or situation

XVII. One of the noblest objects in nature is the surface o thick wood, commanded from an eminence, or seen from below hang the side of a hill. The latter is generally the more interesti its aspiring situation gives it an air of greatness; its termin commonly the horizon: and indeed if it is deprived of that sple dayr, if the brow appears above it, (unless some very peculia characterises that brow), it loses much of its magnificence; it ferior to a wood which covers a less hill from the top to the b for a whole space filled is seldom little: but a wood commanded eminence is generally no more than a part of the scene below; a boundary is often inadequate to its greatness. To continue it, fore, till it winds out of sight, or loses itself in the horizo generally desireable; but then the varieties of its surface gro as it retires; while those of a hanging wood are all distinct; furthest parts are held up to the eye; and none are at a distan though the whole be extensive.

The varieties of a surface are essential to the beauty of it tinued smooth-shaven level of foliage is neither agreeable nor the different growths of trees commonly break it in reality, an shadows still more in appearance. These shades are so many tin which undulating about the surface, are its greatest embellish such tints may be produced with more effect, and more certainty judicious mixture of greens; at the same time an additional var be introduced, by grouping and contrasting trees very different from each other: and whether variety in the greens or in the fo the design, the execution is often easy, and seldom to a certai impossible. In raising a young wood it may be perfect; in old there are many spots which may be either thinned or thickened; there the characteristic distinctions should determine what to or which to leave; at the least will often point out those whic blemishes, ought to be taken away; and the removal of two or th will sometimes accomplish the design. The number of beautiful

XVIII. When in a romantic situation, very broken ground is o spread with wood, it may be proper on the surface of the wood, t the inequalities of the ground. Rudeness, not greatness, is the vailing idea; and a choice directly the reverse of that which is tive of unity, will produce it; strong contrasts, even oppositio be eligible; the aim is rather to disjoint than to connect; a de hollow may sink into dark greens; an abrupt bank may be shewn by stage of aspiring trees; a sharp ridge by a narrow line of conic shapes: firs are of great use upon such occasions; their tint, t form, their singularity, recommend them.

A hanging wood, thin of forest trees, and seen from below, is pleasing: those few trees are by the perspective brought near to it loses the beauty of a thin wood, and is defective as a thick the most obvious improvement therefore is to thicken it. But wh from an eminence, a thin wood is often a lively and elegant circ in a view; it is full of objects; and every separate tree shews beauty. To encrease that vivacity, which is the peculiar excell a thin wood, the trees should be characteristically distinguishe in their tints and their shapes; and such as for their airiness proscribed in a thick wood, are frequently the most eligible her erences also in their growths are a further source of variety; should be considered as a distinct object, unless where a small are grouped together; and then all that compose the little clust agree; but the groupes themselves, for the same reason as the se trees, should be strongly contrasted; the continued underwood is only connexion; and that is not affected by their variety.

XIX. Though the surface of a wood, when commanded, deserves these attentions, yet the outline more frequently calls for our it is also more in our power; it may sometimes be great, and may ways be beautiful. The first requisite is irregularity. That a of trees and underwood should form a long strait line, can never natural; and a succession of easy sweeps and gentle rounds, each tion of a greater or less circle, composing altogether a line li serpentine, is, if possible worse. It is but a number of regula put together in a disorderly manner, and equally distant from th tiful both of art and of nature. The true beauty of an outline more in breaks than in sweeps; rather in angles than in rounds; not in succession.

The outline of a wood is a continued line, and small variatio not save it from the insipidity of sameness: one deep recess, on prominence, has more effect than twenty little irregularities. divides the line into parts, but no breach is thereby made in i a continuation of wood always remains; the form of it only is al and the extent is encreased. The eye, which hurries to the ext of whatever is uniform, delights to trace a varied line through intricacies to pause from stage to stage, and to lengthen the pr The parts must not, however, on that account be multiplied, till are too minute to be interesting, and so numerous as to create c A few large parts should be strongly distinguished in their form directions, and their situations; each of these may afterwards b ted with subordinate varieties; and the mere growth of the plant occasion some irregularity; on many occasions more will not be r

Every variety in the outline of a wood must be a prominence, recess. Breadth in either is not so important as length to the and depth to the other. If the former ends in an angle, the lat diminishes to a point, they have more force than a shallow dent, dwarf excrescence, how wide soever. They are greater deviations the continued line which they are intended to break; and their e to enlarge the wood itself, which seems to stretch from the most point, back beyond the most distant to which it retires. The e a large wood on a flat, but not commanded, can by no circumstanc manifestly shewn, as by a deep recess; especially if that recess so as to conceal the extremity, and leave the imagination to pur On the other hand, the poverty of a shallow wood might sometimes lieved by here and there a prominence, or clumps, which by their parent junction should seem to be prominencies from it. A deepe with a continued outline, except when commanded, would not appea siderable.

An inlet into a wood seems to have been cut, if the oppo ite of the entrance tally; and that shew of art depreciates its meri a difference only in the situation of those points, by bringing forward than the other, prevents the appearance, though their fo similar. Other points, which distinguish the great parts, shoul general be strongly marked; a short turn has more spirit in it t tedious circuity; and a line broken by angles has a precision an ness, which in an undulated line are wanting: the angles should commonly be a little softened; the rotundity of the plant which them is sometimes sufficient for the purpose; but if they are me down too much, they lose all meaning. Three or four large parts boldly distinguished, will break a very long outline; more may b often ought to be, thrown in, but seldom are necessary: and when woods are opposed on the sides of a narrow glade, neither has so occasion for variety in itself, as if it were single: if they ar different from each other, the contrast supplies the deficiency and the interval between them is full of variety. The form of t val is indeed of as much consequence as their own: though the ou of both the woods be separately beautiful, yet if together they cast the open space into an agreeable figure, the whole scene is pleasing;,and that figure is never agreeable, when the sides too correspond; whether they are exactly the same, or exactly the re each other, they equally appear artificial.

Every variety of outline hitherto mentioned, may be traced by derwood alone; but frequently the same effects may be produced w ease, and with much more beauty by a few trees standing out from thicket,and belonging, or seeming to belong to the wood, so as t a part of its figure. Even where they are not wanted for that p detached trees are such agreeable objects, so distinct, so light compared to the covert about them, that skirting along it in so and breaking it in others, they give an unaffected grace, which otherwise be given to the outline. They have a still further ef when they stretch across the whole breadth of an inlet, or befor of a recess into the wood: they are themselves shewn to advanta

very variety in the world
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large wood by itself,
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ledge wood or a flat, but
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space behind them, and that space, seen between their stems, they in return throw into an agreeable perspective. An inferior grace of the same kind may be often introduced, only by distinguishing the boles of some trees in the wood itself, and keeping down the thicket beneath them. Where even this cannot be well executed, still the outline may be filled with such trees and shrubs as swell out in the middle of their growth and diminish at both ends; or with such as rise in a slender cone; with those whose branches tend upwards; or whose base is very small in proportion to their height; or which are very thin of boughs and of leaves. In a confined garden scene, which wants room for the effect of detached trees, the outline will be heavy, if these little attentions are disregarded.

XX. The prevailing character of a wood is generally grandeur; the principal attention therefore which it requires, is to prevent the excess of that character, to diversify the uniformity of its extent, to lighten the unwieldiness of its bulk, and to blend graces with greatness. But the character of a grove is beauty; fine trees are lovely objects; a grove is an assemblage of them; in which every individual retains much of its own peculiar elegance; and whatever it loses, is transferred to the superior beauty of the whole. To a grove, therefore, which admits of endless variety in the disposition of the trees, differences in their shapes and their greens are seldom very important, and sometimes they are detrimental. Strong contrasts scatter trees which are thinly planted and which have not the connexion of underwood; they no longer form one plantation; they are a number of single trees. A thick grove is not indeed exposed to this mischief, and certain situations may recommend different shapes and different greens for their effects upon the surface; but in the outline they are seldom much regarded. The eye attracted into the depth of the grove, passes by little circumstances at the entrance; even varieties in the form of the line do not always engage the attention; they are not so apparent as in a continued thicket, and are scarcely seen, if they are not considerable.

XXI. But the surface and the outline are not the only circumstances to be attended to. Though a grove be beautiful as an object, it is besides delightful as a spot to walk or to sit in; and the choice and the disposition of the trees for effects within, are therefore a principal consideration. Mere irregularity alone will not please; strict order is there more agreeable than absolute confusion; and some meaning better than none. A regular plantation has a degree of beauty; but it gives no satisfaction, because we know that the same number of trees might be more beautifully arranged. A disposition, however, in which the lines only are broken, without varying the distances, is less natural than any; for though we cannot find strait lines in a forest, we are habituated to them in the hedge-rows of fields; but neither in wild nor in cultivated nature do we ever see trees equidistant from each other: that regularity belongs to art alone. The distances therefore should be strikingly different: the trees should gather into groupes, or stand in various irregular lines, and describe several figures: the intervals between them should be contrasted both in shape and in dimensions: a large space should in some places be quite open; in others the trees should be so close together, as hardly to leave a passage between them; and in others as far apart as the connexion will allow. In the forms and the varieties of these groupes, these lines, and these openings, principally consists the interior beauty of a grove.

very variety in the outline
...ness. Breadth in either
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very variety of outline with the contrasted, may be
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...of a recess into the wood: they

The force of them is most strongly illustrated at Claremont*; the walk to the cottage, though destitute of many natural advant and eminent for none; though it commands no prospect; though the below it is a trifling pond; though it has nothing, in short, bu equality of ground to recommend it; is yet the finest part of th den: for a grove is there planted, in a gently curved direction, along the side of a hill, and on the edge of a wood, which rises it. Large recesses break it into several clumps, which hang dow declivity; some of them approaching, but none reaching quite to bottom. These recesses are so deep, as to form great openings i midst of the grove; they penetrate almost to the covert; but the being all equally suspended from the wood; and a line of open pl though sometimes narrow, running constantly along the top; a con of grove is preserved, and the connexion between the parts is ne broken. Even a groupe which near one of the extremities stands detached, is still in style so similar to the rest, as not to lo relation. Each of these clumps is composed of several others st ultimately united; each is full of groupes, sometimes of no more trees; sometimes of four or five; and now and then in larger clu an irregular waving line, issuing from some little croud, loses in the next; or a few scattered trees drop in a more distant suc from the one to the other. The intervals, winding here like a g widening there into broader openings, differ in extent, in figur direction; but all the groupes, the lines, and the intervals are together into large general clumps, each of which is at the same compact and free, identical and various. The whole is a place w to tarry with secure delight, or saunter with perpetual amusemen

The grove at Esher Place** was planted by the same masterly ha the necessity of accommodating the young plantation to some larg which grew there before, has confined its variety. The groupes and small; there was not room for larger or for more: there were portunities to form continued narrow glades between opposite lin vacant spaces are therefore chiefly irregular openings spreading way, and great differences of distance between the trees are the variety; but the grove winds along the bank of a large river, on and at the foot of a very sudden ascent, the upper part of which vered with wood. In one place it presses close to the covert: r from it in another; and stretches in a third across a bold reces runs up high into the thicket. The trees sometimes overspread t below; sometimes leave an open space to the river; at othertimes the brow of a large knole, climb up a steep, or hang on a gentle clivity. These varieties in the situation more than compensate want of variety in the disposition of the trees; and many happy stances which concur

In Esher's peaceful
Where Kent and nature vie for Pelham's love,

render this little spot more agreeable than any at Claremont. I it was right to preserve the trees already standing, and not to great present beauties to still greater in futurity; yet this at has been a restraint; and the grove at Claremont, considered nea
***

* Near Esther in Surrey
** Contiguous to Claremont.

plantation, is in delicacy of taste, and fertility of invention, ior to that at Esher.

Both were early essays in the modern art of gardening; and, pe from an eagerness to shew the effect, the trees in both were plac near together: though they are still far short of their growth, t run up into poles, and the groves are already past their prime; t temptation to plant for such a purpose no longer exists, now that perience has justified the experiment. If, however, we still hav patience to wait, it is possible to secure both a present and a f effect, by fixing first on a disposition which will be beautiful trees are large, and then intermingling another which is agreeabl they are small. These occasional trees are hereafter to be taker and must be removed in time, before they become prejudicial to th others.

The consequence of variety in the disposition, is variety in t and shade of the grove; which may be improved by the choice of th Some are impenetrable to the fiercest sun-beam; others let in h there a ray between the large masses of their foliage; and others both of boughs and of leaves, only chequer the ground. Every deg light and shade, from a glare to obscurity, may be managed, partl the number, and partly by the texture of the trees. Differences in the manner of their growths have also corresponding effects; a closeness under those whose branches descend low, and spread wi space and liberty where the arch above is high; and frequent tra from the one to the other are very pleasing. These still are no the varieties of which the interior of a grove is capable: trees whose branches nearly reach the ground, being each a sort of thi are inconsistent with an open plantation: but though some of th acteristic distinctions are thereby excluded, other varieties no succeed in their place; for the freedom of passage throughout br every tree in its turn near to the eye, and subjects even differ in foliage to observation. These, slight as they may seem, are able when they occur: it is true they are not regretted when wan but a defect of ornament is not necessarily a blemish.

XXII. It has been already observed that clumps differ only i from a wood, if they are close; or from a grove, if they are ope are small woods, and small groves, governed by the same principl the larger, after allowances made for their dimensions. But bes properties they may have in common with woods or with groves, th others peculiar to themselves, which require examination.

They are either independent or relative; when independent, th beauty, as single objects, is solely to be attended to; when re the beauty of the individuals must be sacrificed to the effect whole, which is the greater consideration.

The least clump that can be, is of two trees; and the best c can have is, that their heads united should appear one large tr therefore of different species, or seven or eight of such shape not easily join, can hardly be a beautiful groupe, especially i a tendency to a circular form. Such clumps of firs, though ver

are seldom pleasing; they do not compose one mass, but are only a fused number of pinnacles. The confusion is however avoided, by ing them in succession, not in clusters; and a clump of such tree therefore more agreeable when it is extended rather in length tha breadth.

Three trees together must form either a right line, or a trian disguise the regularity, the distances should be very different. tinctions in their shapes contribute also to the same end; and va in their growths still more. When a strait line consists of two nearly similar, and of a third much lower than they are, the ever ection in which they stand is hardly discernible.

If humbler growths at the extremity can discompose the strict gularity, the use of it is thereby recommended upon other occasio is indeed the variety, peculiarly proper for clumps: every apparen fice affecting the objects of nature, disgusts; and clumps are su tinguished objects, so liable to the suspicion of having been lei placed on purpose to be so distinguished, that to divert the atte from these sumptons of art, irregularity in the composition is mo portant to them than to a wood or to a grove; being also less ext they do not admit so much variety of outline: but variety of grow is most observable in a small compass; and the several gradations may be cast into beautiful figures.

The extent and the outline of a wood or a grove engage the att more than the extremities; but in clumps these last are of the mo sequence: they determine the form of the whole; and both of them generally in sight: great care should therefore be taken to make agreeable and different. The ease with which they may be compare bids all similarity between them: for every appearance of equalit gests an idea of art; and therefore a clump as broad as it is lon less the work of nature than one which stretches into length.

Another peculiarity of clumps, is the facility with which they a mixture of trees, and of shrubs; of wood, and of grove; in shor every species of plantation. None are more beautiful than those are so composed. Such compositions are, however, more proper in pact than in straggling clumps: they are most agreeable when they mass: if the transitions from very lofty to very humble growths, thicket to open plantations, be frequent and sudden, the disorder more suited to rude than to elegant scenes.

XXIII. The occasions on which independent clumps may be appli many. They are often desirable as beautiful objects in themselve are sometimes necessary to break an extent of lawn, or a continu whether of ground or of plantation; but on all occasions a jealou art constantly attends them, which irregularity in their figure w always alone remove. Though elevations shew them to advantage, y

hillock evidently thrown upø on purpose to be crowned with a clu
is artificial to a degree of disgust: some of the trees should t
be planted on the sides, to take off that appearance. The sam
ent may be applied to clumps placed on the brow of a hill, to in
its sameness: they will have less ostentation of design, if they
in part carried down either declivity. The objection already ma
planting many along such a brow, is on the same principle: a sin
clump is less suspected of art; if it be an open one, there can
finer situation for it, than just at the point of an abrupt hill,
a promontory into a lake or a river. It is in either a beautiful
ation, distinct by its position, and enlivened by an expanse of
of water, about and beyond it. Such advantages may ballance li
fects in its form; but they are lost if other clumps are planted
it: art then intrudes, and the whole is displeasing.

XXIV. But though a multiplicity of clumps, when each is an ir
dant object, seldom seems natural; yet a number of them may, wit
any appearance of art, be admitted into the same scene, if they
relation to each other: if by their succession they diversify a
ued outline of wood; if between them they form beautiful glades;
all together they cast an extensive lawn into an agreeable shape,
effect prevents any scrutiny into the means of producing it. Bu
the reliance on that effect is so great, every other considerati
give way to the beauty of the whole. The figure of the glade, o
lawn, or of the wood, are principally to be attended to: the fin
clumps, if they do not fall easily into the great lines, are ble
their connections, their contrasts, are more important than their

A line of clumps, if the intervals be closed by others beyond
has the appearance of a wood, or of a grove; and in one respect
blance has an advantage over the reality. In different points o
the relations between the clumps are changed; and a variety of f
produced, which no continued wood or grove, however broken, can
These forms cannot all be equally agreeable; and too anxious a s
to make them every where pleasing, may, perhaps, prevent their b
beautiful. The effect must often be left to chance; but it shou
studiously consulted from a few principal points of view; and it
to make any recess, any prominence, any figure in the outline, by
thus advancing before, or retiring behind one another.

But amidst all the advantages attendant on this species of pl
it is often exceptionable when commanded from a neighbouring emi
clumps below the eye lose some of their principal beauties; and
ber of them betray the art of which they are always liable to be
pected: they compose no surface of wood; and all effects arising
relations between them are entirely lost. A prospect spotted wi
clumps can hardly be great: unless they are so distinct as to be
or so distant as to unite into one mass, they are seldom an impr
of a view.

*XXV. The proper situations for single trees are frequently
as for clumps; the choice will often be determined, solely by t

*The introduction of foreign trees and plants, which we owe pri
to Archibald duke of Argyle, contributed essentially to the ri
colouring so peculiar to our modern landskip. The mixture of

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XIV. It
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*XV. The proper situations
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The introduction of figures
to truthful duke of style, contributed
colouring no peculiar to our colour

greens, the contrast of forms between our forest trees and the nor and West-Indian firs and pines, are improvements more recent than or but little known to him. The weeping-willow and every florid s each tree of delicate or bold leaf, are new tints in the compsoiti our gardens. The last century was certainly acquainted with many those rare plants we now admire. The Weymouth pine has long been ized here; the patriarch plant still exists at Longleat. The ligh graceful acacia was known as early; witness those ancient stems in court of Bedford-house in Bloomsbury-square; and in the bishop of garden at Fulham are many exotics of very ancient date. I doubt b fore whether the difficulty of preserving them in a clime so foreig their nature did not convince our ancestors of their inutility in eral; unless the shapeliness of the lime and horse-chestnut, which corded so well with established regularity, and which thence and f their novelty grew in fashion, did not occasion the neglect of the curious plants.

But just as the encomiums are that I have bestowed on Kent's dis ies, he was neither without assistance or faults. Mr. Pope undoub contributed to form his taste. The design of the Prince of Wales' garden at Carlton-house was evidently borrowed from the poet's at enham. There was a little of affected modesty in the latter, when said, of all his works he was most proud of his garden. And yet i a singular effort of art and taste to impress so much variety and ery on a spot of five acres. The passing through the gloom from t grotto to the opening day, the retiring and again assembling shade the dusky groves, the larger lawn, and the solemenity of the termi at the cypresses that lead up to his mother's tomb, are managed wi quisite judgment; and though Lord Peterborough assisted him

> To form his quincunx and to rank his vines,

those were not the most pleasing ingredients of his little perspec

I do not know whether the disposition of the garden at Rousham, out for General Dormer, and in my opinion the most engaging of all works, was not planned on the model of Mr. Pope's , at least in th ing and retiring shades of Venus's vale. The whole is as elegant antique as if the emperor Julian had selected the most pleasing tude about Daphne to enjoy a philosophic retirement.

That Kent's ideas were but rarely great, was in some measure owi the novelty of his art. It would have been difficult to have tran the style of gardening at once from a few acres to tumbling of for and though new fashions like new religions, (which are now fashion lead men to the most opposite excesses, it could not be the case i lening, wyere the experiments would have been so expensive. Yet i true too that the features in Kent's landskips were seldom majesti clumps were puny, he aimed at immediate effect, and planted for fe urity. One sees no large woods sketched out by his direction. We we yet entirely risen above a too great frequency of small clumps pecially in the elbows of serpentine rivers. How common to see th four beeches, then as many larches, a third knot of cypresses, an volution of all three! Kent's last designs were in a higher style his ideas opened on success. The north terrace at Claremont was s erior to the rest of the garden. Vide Lord Orford on Modern Gard

eration of proportion, between the object, and the spot it is int
to occupy;,and if the desired effect can be attained by a single
the simplicity of the means recommends it. Sometimes it will be
ferred merely for variety; and may be used to mark one point in a
in which two or three points are already distinguished by clumps.
occasionally be applied to most of the purposes for which clumps
used; may be an independant object; may interrupt a continued lin
decorate an extent of space: there is but one effect resulting fr
clumps which may not to a certain degree be produced by single tr
number of them will never unite into one large mass; but more dis
relations may be observed betw.en them. Scattered about a lawn,
cast it into an agreeable shape; and to produce that shape, each
placed with an attention to the rest; they may stand in particula
tions, and collectively form agreeable figures; or between severa
gling trees little glades may open, full of variety and beauty.
lines they trace are fainter than those which larger plantations
but then their forms are their own; they are therefore absolutely
from all appearance of art; any disposition of them, if it be but
gular, is sure to be natural.

The situations of single trees is the first consideration; and
erences in the distances between them their greatest variety. In
they admit of no choice but that which their species affords; gre
often, beauty often, sometimes mere solidity, and now and then po
ity alone, recommends them. Their situations will also frequentl
termine the species: if they are placed before a continued line o
only to break it, they should commonly be similar to the trees in
wood; they will else lose their connexion, and not affect the out
which they are intended to vary; but if they are designed to be i
dent objects, they are as such more discernible when distinguishe
in their shapes and their greens from any plantations about them.
all, the choice, especially in large scenes, is much confined to
trees on the spot; young clumps from the first have some, and soo
duce a considerable effect; but a young single tree for many year
none at all; and it is often more judicious to preserve one alrea
ing, though not exactly such as might be wished, either in itself
its situation, than to plant in its stead another, which may be a
object, and better placed, in a distant futurity.

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